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battle array,' has come modern *haz* (m.). In the *Cantar de mio Cid*, *az* (from *acies*) is usually feminine, but at least once it is masculine (v. 711). *Faz* (from *fascis*) seems not to occur in the *Cid*. Latin *fascis* and modern Spanish *haz*, 'bundle, sheaf,' are both masculine, and I find no authority for believing this word ever to have been feminine. *Los haces* would therefore seem a better reading in our text.

2288-9. Note in the midst of this romance verse, with *ó-o* assonance, the interjection of two eleven-syllable lines. Is this a quotation?

2301, note. The *ne* should be *ve*.

2331. *Hacer* is often followed by the subjunctive.

2342. The line is too long. *En él* would make the line of the right length.

2480-3. 'Don Luis, because his past acts (of kindness toward me) bid me to put his hope in your possession. . . .

2645. *no hay una*, in verse, always counts as three syllables. Cf. vv. 2704, 2782.

2687. "because of" seems superfluous in the translation.

2908-11. Mr. C. E. Anibal has called my attention to the following lines in Tirso de Molina, *El burlador de Sevilla*, I:

y en vuestro divino oriente  
renazco, y no hay que espantar  
pues veis hay de mar a amar  
una letra solamente.

3005. *¿qué tiene más? = ¿qué mas da?*

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*Flaubert and Maupassant: A Literary Relationship*, by AGNES RUTHERFORD RIDDELL, Ph.D. The University of Chicago Press, 1920.

Dr. Riddell first treats the personal relationship existing between Flaubert and his disciple, Maupassant, and then presents a psychological study of the two men with a discussion of their general outlook on life and society. She takes up next the more immediate problem of literary relationship, and discusses similarities of plot, incident, characterization, ideas, and wording.

Her first chapter, which is short, has comparatively little direct value in interpreting these authors' literary ideals. It is to be regretted that the psychological analysis of both men, treated in the second chapter, is not further developed, for, in spite of their ideals of impersonality in literature, their writings are to be understood only in the light of their personalities. If the author had gone more deeply into their psychology, she could have explained the reason for their preferences, and rendered her whole discussion of resemblances more convincing. The romantic element in the nature of both could well have been enlarged upon, especially their fondness for the grotesque, the hideous, and the cruel. Flaubert's theory of color could have been more completely presented, for not only did the sounds of the syllables create a harmony that distinguished each phrase for Flaubert, but to him they suggested a color which also was suited to that special phrase.<sup>1</sup> The discussion of odor (p. 44) is incomplete, although it is a very interesting topic, if there lies behind it a definite theory, as in the case of color.

The treatment of character is by far the best part of the dissertation. It leads one more intimately into the philosophy of each writer than does any other section. In speaking of the peasant's having aspects of the brute, and of the effect on him of brutal manual toil, Dr. Riddell could have referred to the peasant novels of Ferdinand Fabre, Zola, and Balzac, for the realists dwell upon the same aspects. Apparently Emma Bovary is the great creation of Flaubert's genius. As the expression of his theory of *bovarysme*, her spirit runs through all he wrote. This same point of view is found in Maupassant, but is there none more dominant which is peculiar to the latter? Is "ineffectiveness," as portrayed by Frédéric Moreau, Brétigny, Pierre, and others, the counterpart of Flaubert's pessimism? This is the most interesting question raised in the thesis, but only one paragraph (pp. 92-93) is given to it.

<sup>1</sup> See J. Baratoux in *Le progrès médical*, 10 déc. 1887. This psychological phenomenon is often present with persons afflicted with the same malady as Flaubert. They can associate a color with every sound that strikes the ear. Cf. also Flaubert's remark, cited in the *Journal des Goncourt* (I, 17 mars 1861): "L'histoire, l'aventure d'un roman, ça m'est bien égal. J'ai la pensée, quand je fais un roman, de rendre une coloration, une nuance. Par exemple; dans mon roman carthaginois, je veux quelque chose de pourpre. Dans *Madame Bovary* je n'ai que l'idée de rendre un ton, cette couleur de moisissure de l'existence des cloportes."

The author leaves the impression with us that Flaubert is by far the greater genius, and we may infer that Maupassant was "not eminently inventive" (p. 13). Her conclusion, however, is not very convincing. She admits that "a considerable portion of Maupassant's work is distinctively his own," (p. 110), but she fails to prove it, for she gives us no adequate knowledge of the genius and ability of the younger man.

Sometimes there are not enough references cited to establish a point, as in notes 18, 35, 36; and in note 154, where but two references are given to prove that "examples are numerous." It would be well to avoid this tendency to generalities. We also find, "are universally present" (p. 20); "numerous descriptions of crowds" (p. 98); and, "there is frequent reference in both authors to historical events" (p. 42). The discussion of the *mot juste* (pp. 30, 31) is far from satisfactory. The author's only comment is, "On reading the words italicized above, one has the feeling that they are exactly the expressions required in the places where they occur." With Flaubert there was a whole philosophy of rhythm, sound, and color behind his choice of words. She does not try to explain this feeling for the "soul of words,"<sup>2</sup> or to show whether each writer had a peculiar bent in choosing words. Further on (p. 43) she says, "Throughout their works both authors note the sounds proper to their descriptions." There is nothing significant in the fact that the noises made by various animals are mentioned by both Flaubert and Maupassant. It is the peculiar method by which each author gains his effect that is of interest. In the last part of the same paragraph Dr. Riddell suggests this method merely. It is of special interest, however, and should be greatly expanded. In fact the whole question of how each author works for literary effects is very superficially treated.

I do not think much significance can be placed upon "similarity in wording" (p. 103). The two descriptions of a pile of rocks (p. 105) are somewhat alike, but they merely render the reaction of almost any observer. Why should not both writers use "sans doute" (p. 106) a thousand times in the course of many novels

<sup>2</sup> Cf. Maupassant, *L'étude sur Flaubert*, p. xlix. "Il y a dans les rapprochements et les combinaisons des mots de la langue écrite par certains hommes, toute l'évocation d'un monde poétique, que le peuple des mondains ne sait plus apercevoir ni deviner."

and short stories? "Enorme" and "frisson" (p. 106) have enough individuality, possibly, to indicate a special motive in their repeated use. They harmonize admirably with the romantic temperament of the two men. As for the use of the "ribbon" figure (p. 107), there are not enough examples to lead to any conclusion in the matter. The comparison with *sang* is more interesting, but the number of references given does not reveal any persistent use of the word. Both authors were naturally very fond of "blood color," because it fitted their love of the grotesque and the horrible.

In spite of the many interesting problems it brings to our attention, the thesis as a whole fails to interpret, in terms of literary values, the significance of the characteristics therein enumerated of the styles of the two writers, and such an interpretation is necessary in order to form any judgment in regard to their importance as producers of literature.

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*English Pageantry, An Historical Outline.* Volume II. By ROBERT WITHINGTON. Cambridge, Harvard University Press, 1920. Pp. vi + 435.

With an extensive review of the Lord Mayor's Show, of the surviving forms of the pageant, of the "Parkerian Pageant," and of Pageantry in the United States, this monument of devotion to an inevitably irritating but also fascinating subject has been completed. As it began so it ends with attempted definitions of the *genre*—a somewhat futile undertaking considering the various applications of the term "pageant" (*cf.* the stricter examples with such types as we find on pp. 159, 256, and *passim.*). The real importance of the work will be found in the rich material outlining the different spectacles, material which has the utmost significance for the historian as well as for the student of literature. The development from the treatments in the Renaissance, guided by little more than *l'art pour l'art*, to the strongly political shows of the seventeenth century (see II, pp. 172 ff.), reveals one more aspect of the trend of the times.

There is, of course, something disconcerting in the compilation of such a heterogeneous mass of detail, covering processions,